

3-24-2013

# Student Ensemble: Symphony Orchestra

Glenn Block, Director

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## Upcoming Events

### Mon Mar 25, 2013

- 8pm Guest artist recital: Mark Baldin, *trumpet* KRH

### Tue Mar 26, 2013

- 11am Convocation Recital KRH
- 11am Guest artist, Luca Bennuci, *horn* CPA

### Wed Mar 27, 2013

- 6pm Jr recital: Trevor Mason, *string bass* KRH
- 7pm Grad recital: Yanping Lin, *piano* KRH

### Thu Mar 28, 2013

- 7pm Senior Recital, Dan Benson, *percussion* KRH
- 8:30pm Senior Recital: Joseph Blunk, *trumpet* KRH

### Fri Mar 29, 2013

- 6pm Grad Recital, Treshani Perera, *piano* KRH
- 8pm Chamber Orchestra & Concert Choir Concert KRH

### Sat Mar 30, 2013

- 12pm Grad recital, Christine Hansen, *horn* KRH
- 1:30pm Grad Recital, Joel Harper, *piano* KRH
- 3pm Jr Recital, Alex Brinkman, *cello* KRH
- 4:30pm Jr Recital, Gustar Johnson, *clarinet* KRH
- 6pm Senior Recital, John Ramseyer, *tenor* KRH
- 7:30pm Jr recital, Mitch Rogalla, *sax* KRH
- 9pm JR recital: Joshua Zuo, *cello* KRH

### Mon Apr 1, 2013

- 6:30pm Sophomore Recital, Tre Wherry, *sax* KRH
- 8pm Grad Recital: Ramiro Miranda, *violin* KRH

### Tue Apr 2, 2013

- 7:30pm Faculty Recital: Sonneries KRH

### Wed Apr 3, 2013

- 7:30pm Saxophone Studio Recital KRH
- 8pm University of Iowa Brass Quintet Concert CPA

## Illinois State University College of Fine Arts School of Music

## Illinois State University Symphony Orchestra Glenn Block, *Music Director and Conductor*

Julian Dawson, *Piano Soloist*

Center for the Performing Arts  
March 24, 2013  
Sunday Evening  
7:00 p.m.

This is the one hundred and nineteenth program of the 2012-2013 season.

## Program

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Overture to “Der Freischütz” (1821) Carl Maria von Weber  
(1786-1826)

Piano Concerto No. 5 in E-flat Major “Emperor”, Op 73 (1812) Ludwig van Beethoven  
I. Allegro (1770-1827)  
II. Adagio  
III. Rondo: Allegro ma non troppo

Julian Dawson, *piano soloist & conductor*

~ Intermission ~

Symphony No.1 in C Minor, Op. 68 (1876) Johannes Brahms  
I. Un poco sostenuto – Allegro (1833-1897)  
II. Andante sostenuto  
III. Un poco allegretto e grazioso  
IV. Adagio – Più andante – Allegro non troppo, ma con brio

Glenn Block, *conductor*

### Next ISU Orchestra Concerts:

ISU Chamber Orchestra and Concert Choir  
March 29 at 8:00 p.m. - CPA  
(Rossini – *Stabat Mater* – with *faculty vocal soloists*)  
with Maestro Maurizio Colasanti, *guest conductor*  
Cicero Cordão, *trumpet soloist*

ISU Symphony Orchestra – Concerto Program  
April 25 at 8:00 p.m - CPA

## Illinois State University Symphony Orchestra

### ***Violin I***

Ramiro Miranda, Concertmaster  
Maggie Watts  
Natalie Stawarski  
Lisa Eleazarian  
Gabrielle VanDril  
Robert Reilly  
Chelsea Rilloraza  
Chloe Hawkins

### ***Violin II***

Michelle Anderson\*  
Hiba Ahmed  
Julia Heeren  
Andrada Pteanc  
Christopher Castillo  
Kelly Ryan

### ***Viola***

Matt White\*  
Caroline Argenta  
Gillian Borth  
Abigail Dreher  
Kathryn Brown  
Eileen Wronkiewicz  
Alexander Foote  
Rachel Tatar  
Rebecca Schwartz

### ***Cello***

Irene Diaz\*  
Amanda Mendez  
Alex Brinkman  
Anthony DiGiacomo  
Abigail Cash  
Aryc Lane  
Jonathan Daly  
Adrienne Boni  
Joshua Zuo  
Cora Embalabala  
Ethan Gonzalez  
Ryan Koranda

### ***Double Bass***

Trevor Mason\*  
Wiebe Ophorst  
Laura Bass  
Ryan Crittenden  
Tabitha Staples  
Mickey Garcia

### ***Flute***

James Thompson\*  
Pam Schuett\*  
Erica Collins\*

### ***Oboe***

Brad Cordella\*  
Kate Donnell \*  
Jennifer Pepper

### ***Clarinet***

Beth Hildenbrand\*  
Joshua Wunderlich\*  
Jamie Orzechowski\*  
Hannah Edlen

### ***Bassoon***

Kay Schutte\*  
Aston Karner  
Michael Dicker, *contrabassoon*

### ***Horn***

Allison Bellot\*  
Amanda Muscato\*  
Emma Danch  
Josh Hernday  
Kevin Krivosik

### ***Trumpet***

Pagean Sanders\*  
Sean Hack  
Karol Domalik

### ***Trombone***

Nathaniel Geiger\*  
Jordan Sellers

### ***Bass Trombone***

James Mahowald\*

### ***Timpani/Percussion***

Alec Levy\*  
Bradley Bauman  
Robert Botwinski  
Molly Konstans

### ***Staff***

Ramiro Miranda, Assistant Conductor  
Seunghoo Park, Manager and Librarian  
Matt White, Assistant Orchestra Librarian

\*Principal

**Glenn Block** has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he serves as Music Director of the Central Illinois Youth Symphony. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fontainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and the Czech Republic. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

## Program Notes

### *Overture to Der Freischütz*

*Der Freischütz* is the one Weber opera that is as good as the promise of its overture - unlike, say, *Euryanthe* or *Oberon* which were so disastrously let down by inept libretti. An instant success on its first performance in Berlin in 1821, within a few years *Der Freischütz* had been performed in every major opera house in Europe. Johann Friedrich Kind's libretto has its weaknesses, too, but it is effectively designed for the stage and it presents a clear conflict between the forces of good and evil against the romantic background of the great German forest. The duality is no less clear in Weber's score, which is based on a corresponding long-term conflict between the keys of C major and C minor.

The Overture condenses the narrative complexities of the three acts of the opera into a masterfully constructed miniature tone poem. The Adagio introduction sets the scene in the forest with mysteriously slow moving lines on strings and woodwind and idealised hunting calls on the four horns. Just before the tempo changes, the sinister sound of the forces of evil are heard in eerie harmonies on strings and clarinets and dull thuds on the timpani - material derived from the famous 'Wolf's Glen' scene in the second act. The *Molto vivace* begins in C minor with anxious syncopations on the strings and an unhappy theme to be sung by the forester hero Max in the first act. The force of good enters only as a second subject when, after a clarinet solo that spreads light into the prevailing gloom, a brilliantly radiant melody associated with Max's betrothed Agathe is introduced by violins and clarinet and then taken up by the other woodwind. Dramatic exchanges between the main themes are interrupted by a change of scene back to the 'Wolf's Glen', at which point the forces of evil seem to be in the ascendant. But, after a long pause and a massive chord of C major, Agathe's redemptive melody makes its exuberant and ultimately triumphant return.

Notes by Gerald Lerner

### *Piano Concerto No. 5 “Emperor”*

In May 1809, Napoleon's troops attacked the city of Vienna, and throughout the following summer, the city shook with the sounds of mortar fire. Ludwig van Beethoven, whose hearing was severely impaired, suffered both the stress of living under attack and constant painful assaults on his ears. In July, he wrote his publisher, “Since May 4th I have produced very little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul...What a destructive, disorderly life I see and hear around me: nothing but drums, cannons, and human misery in every form.” Despite the stressful conditions, Beethoven continued to compose, producing what is arguably the most popular piano concerto ever written.

The nickname for the Piano Concerto in E-flat, “Emperor,” did not come from Beethoven. It is not clear how “Emperor” came to be associated with Beethoven's final

piano concerto, although there is an apocryphal story about a French officer who, upon hearing the work performed in Vienna in 1812, exclaimed, “C’est l’Empereur!” If, as many have assumed, the emperor in question refers to Napoleon, Beethoven, suffering under Napoleon’s continuous bombardment, would certainly have disapproved.

By this point in his compositional career, Beethoven’s penchant for innovation in the opening measures of his concertos had become a signature, and the *Fifth Concerto* is no exception. After an introductory orchestral chord, the piano enters with a cadenza. Cadenzas are unaccompanied virtuoso passages filled with scales and trills created from fragments of thematic material, usually heard at the close of a movement. By opening the concerto with a cadenza full of hints about what is to come, Beethoven telegraphs the themes and ideas of the opening movement to the listener. The seamless nature of the opening movement gives listeners a sense of inevitability, as if the music could unfold in no other way. Beethoven’s semi-subversive opening cadenza acts as a subliminal suggestion, planting the basic elements of later themes in our ears without our noticing.

In the Adagio, we can picture Beethoven, surrounded by aural and emotional chaos, escaping from the turmoil of his surroundings into an ethereal soundworld. All too soon Beethoven brings us back to earth as the whole orchestra drops down a half-step, from B to B-flat; it sustains that note while the piano storms into the Rondo with renewed vigor. Piano and orchestra present a series of variations on this theme, each more elaborate than the next. The playful, humorous aspects of Beethoven’s personality reveal themselves here in the “false ending,” abrupt key changes and generally buoyant mood throughout.

The Allgemeine musikalische Zeitung newspaper reviewed the premiere and reported that “[the audience] could hardly contain itself with the ordinary expressions of recognition” in their excitement at hearing Beethoven’s greatest, and last, piano concerto.

Notes by Elizabeth Schwartz

### ***Symphony No. 1 in C Minor, Op.68***

Brahms began sketching his *First Symphony* in 1855, when he was twenty-two, but did not complete it until 1876, when he was forty-three—so prestigious and intimidating was the legacy of Beethoven’s nine symphonies. (“You don’t know what it’s like to be dogged by *his* footsteps,” he remarked.) Brahms’s *First Symphony* earned much acclaim, and, coming late in a century dominated by radicals like Liszt and Wagner, was a coup for those who defended the validity of the old forms. Yet, despite its bows to classical models, it was a deeply personal work founded on an original kind of symphonic technique: the forging of a dense, unified structure through intensive development of short, germinal melodic and rhythmic motifs.

The mighty slow introduction establishes the serious, even tragic tone of the first movement. The subsequent *Allegro*, with its Beethovenian rhythmic drive, has the character of a dark, anguished *scherzo* (minor keys are unusually prominent). In the slow movement, several themes are given out in sequence, so seamlessly that the music

unfolds as a single outpouring of melody, growing ever more intense and passionate and finally attaining real pathos. For the third movement, in place of a minuet or scherzo, Brahms wrote one of those gentle, glowing pastorales that would become his trademark, though he retained the conventional three-part (ABA) minuet-and-trio form.

In the slow introduction to the finale, a majestic horn theme (like an Alpine shepherd’s call) and a chorale-like melody in the brass seem to call for resolution, and the *Allegro* that follows begins with a moving, hymn-like melody (strings) that resembles the “Ode to Joy” of Beethoven’s *Ninth Symphony*. (When someone said so to Brahms, he famously replied that “any jackass” could see that. Indeed, it was a performance of the *Ninth* that had first got him thinking, at twenty-one, about writing a symphony.) The finale is not without surprises (including the return of the “Alpine” horn theme), or moments of darkness and unease, but they pass. In a faster coda, the main *Allegro* theme joined by the “chorale” from the introduction, the symphony comes triumphantly to a close.

Notes by Kevin Bazzana

### **Biographical Notes**

**Julian Dawson** received Degrees from Trinity College, Dublin and The Royal Academy of Music and Royal College of Music in London. He was Staff Accompanist for the British Broadcasting Corporation in Scotland. During this time he performed under such conductors as Sir John Barbiroli, Sir Adrian Boult and Sir Michael Tippett. He later became Associate Conductor of the Royal Scottish National Orchestra (Sir Alexander Gibson conductor), Scottish Opera and the Glyndebourne Festival Opera in England. He has performed and recorded the complete Piano Sonatas of Beethoven three times since 1970 and has appeared frequently as recital and concerto soloist both in Europe and the USA. He is also well known as a chamber music specialist.

He moved to the USA in 1975, joining the Faculty of Illinois State University as Director of Orchestras and Opera and Professor of Piano. In 1988, he was appointed Opera Conductor at the Brevard Music Center summer festival in North Carolina, conducting some 25 operas in the nine summers he spent there. He was appointed as adjunct piano faculty at Northwestern University in 1996, an appointment he continues to hold. In 2001, Dawson retired from Illinois State University and moved to Evanston.

Julian Dawson performed both Brahms concertos at ISU in 1997 and since then has made guest appearances with the ISU Symphony as soloist including the Schumann *Piano Concerto* for the opening concert of the new Performing Arts Center and in 2007, Beethoven’s *Fourth Piano Concerto* which he again conducted from the keyboard.

Since 1996, Julian Dawson has conducted operas in Urbana, Italy and for DePaul University’s Opera Theater. Since 2005, he has conducted for the Intermountain Opera in Bozeman, Montana. His most recent production there was *Così Fan Tutte* by Mozart in October, 2012.